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rocks; the foreground breathes the freshness of early morning. The delicacy of the execution, and the magical effects of light in this picture, are indescribable. Purchased at the Talleyrand sale for £262 10s. 3. In the foreground of a bare country, the remote distance of which is closed by blue mountains, a man is carrying a bundle of wood; at his side is a woman on horseback, driving some cows. The time of day is a cool afternoon. Few pictures excite, like this, the yearning after distance, and are at the same time so attractive by the energy of the colouring, and the spirit and precision of the touch. It is in pictures such as this, that we see what Bergem was capable of doing. It was purchased at the Talleyrand sale for £600.

The Marquis of Bute's collection, at Luton House, contains three pictures by this master:—1. A very rich landscape, with steep rocks and lofty trees, beneath which a woman is riding on a mule. Though the sun is already low, and forms large masses of shade, the general tone of the picture is cool. It is a large picture, but superior to most of the artist's productions of similar dimensions in clearness and careful execution of all the parts. 2. In a mountainous landscape, animated with numerous figures of men and cattle, a stream rushes between broken rocks. A warm, harmonious, evening tone is diffused over every object. This rich picture is very carefully finished in all its parts. 3. A winter landscape. Many figures and two horses are on a frozen river, over which there is a rustic bridge. The cold wintry tone is admirably carried through as in Bergem's "Winter Landscape," in the Royal Gallery at Berlin.

The pictures of Bergem have been engraved by Lebas, Aliamet, the brothers Wischer, Danckers, Laurent, Martenasi, etc. The prices which they have obtained, in every instance when they have been submitted to public competition, affords a good criterion of the estimation in which they are held. It will be seen that their value is increasing in proportion as they are less frequently brought to auction.

At the sale of the collection of M. de Lorangère, directed by Gersaint, in 1744, a very fine landscape, on panel, by Bergem, was sold for £24; while another produced only £6. At that of the Chevalier la Roque, in 1745, a very beautiful landscape, with figures and animals, in the best style of Bergem, was sold for £7; another for £10 10s.; and a third for £12. It was not only the pictures of Bergem which were sold at such low prices at that period: the works of other masters of the Dutch school obtained only proportionate amounts. But as the taste of amateurs underwent a change, Bergem's pictures commanded prices commensurate with their merits. The charm of their composition, the brightness of the colouring, and their usually small dimensions, now cause them to be much sought after by wealthy amateurs.

At the sale of M. de la Live de Jolly, in 1770, a picture of this master, representing a woman riding on a horse, a man on a mule,

and another woman with a child, was sold for £412 10s. Another, engraved by Aliamet under the title of "The Travellers," obtained £85.

At the sale of the Lempereur collection in 1773, a Bergem, representing a man playing on a guitar, to which two women are listening, was sold for £255. At that of the Marquis of Brunoy, in 1776, a landscape by Bergem, engraved by Lebas under the title of a "View in the Environs of Sienna," was sold for £100.

When the rich collection of M. Blondel de Gagny was brought to the hammer in 1776, "The Château of Bentheim," which Gersaint regarded as one of Bergem's finest productions, realised £575. At the sale of the Prince of Conti's collection, in 1777, two views of seaports, enriched with figures, ships, and animals, which have been engraved by Lebas, were sold for £150 each. Another landscape, of the richest composition, formerly in the cabinet of the Duke of Choiseul, sold for £73 10s. A fourth, "The Bird-catcher," engraved by one of the brothers Wischer, was sold for £75.

At the Talleyrand sale, in 1817, a picture by Bergem, representing a peasant accompanied by his dog, bending under the weight of a large faggot, followed by a villager on horseback driving two cows, was pushed up to £600. At that of M. Lapeyrière, in 1823, "A View of a Village in Holland," a beautiful landscape, formerly in the cabinet of M. de Tolazan, obtained the still higher price of £800. "The Passage of the Mountains" reached £570, and "Morning," a landscape, enriched with figures, £605.

When the Duke of Choiseul's rich collection was sold, in 1823, a marine view by Bergem was purchased by Mr. Beckford, of "Vathek" and Fonthill celebrity, for £813 15s. This picture, which has been engraved by Lebas, is thus described by Dr. Waagen:—"Several persons are engaged on a sea-coast in embarking fish, while others are variously employed. A bay is animated with vessels of different sizes. In the background a chain of mountains. In richness, precise and spirited touch, and carrying through of the warm tone of a summer evening, this is one of the finest works of Bergem."

"The Ancient Harbour of Genoa," which we have reproduced in one of our illustrations (p. 380), was formerly in the same collection, and was sold for £880. It was purchased for the Duke of Berri, and resold, in 1837, at the reduced price of £660.

At the sale of the Chevalier Erard's collection in 1832, "A Stag Hunt" was sold for £750; and "A Seaport" for £330 10s. At that of Cardinal Fesch, at Rome, in 1844, "The Passage of the Mountains," a landscape of beautiful execution, was sold for £459. A pastoral landscape, a very admirable specimen of this master, produced £328; a winter scene, somewhat feeble in effect, £325; and a "View in the Mountains," in Bergem's best manner, £312.

Bergem always signed his pictures, and nearly always his plates, sometimes *Bergem* and sometimes *Berchem*. His various signatures and monograms are faithfully represented below.

Berchem 1680. NB = B
Berchem Berchem *Bergenre*

EXHIBITION OF THE FINE ARTS AT BRUSSELS.
 Among the works of Belgian artists in this exhibition, we may notice a fine historical picture by M. Lies, called "The Court of Margaret of Austria," a composition full of talent, spirit, and brilliant local colouring. It is a good specimen of what Sir Joshua Reynolds calls the composite style, in which a certain elegance and grace are blended with grandeur, rather than of the grand style proper, the aim of which is to act on the mind, through the eye, by simplicity and completeness—by the uniformity of the leading lines and soberness of colouring, rather than by ornament and brilliancy.

"The Widow," painted by M. Willems, appeared last year in the Paris exhibition. It is a small composition, revealing the poetry of art, and finely executed. It is destined, we understand, to adorn a gallery which is already one of the finest in Brussels, that of M. Van Praet, who holds an important appointment in the royal household.

M. Madou contributes one of the most amusing pictures in the exhibition; it is called "The Trouble-Fêtes." Two young men, very poor, if we may judge from their appearance, have arrived at a village during the celebration of a *fête*, and have the temerity to

solicit, as their partner in the dance, the prettiest of the assembled villagers. The young girl looks more pleased than angry; but her friends exclaim against the audacity of the strangers, and refer the matter to the authorities. The burgomaster, by his air of ludicrous pomposity, seems determined to avenge the outraged morality of the village. The appearance of the strangers, despite their poverty, seems to have created a sensation among the fair peasants; but the stir does not distract the attention of a group of piquet-players on the left from their game, and an old man, seated on a cask, smokes his pipe and looks on with the characteristic imperturbability of a Flemish burgher. The figures are numerous, and each one seems a character. The hand of a master is discernible in the most minute details; the touch, moreover, is delicate, and the colouring bright and harmonious.

M. F. de Brackeleer also holds a conspicuous place among the Belgian painters of this class of subjects, and his "Children at Play" is a production of great merit. It is one of those pictures which speak to the heart through the eyes, and is worthy of a place beside the "Fête" of M. Madou. The "Blind Man" of M. Dyckmans figured in the exhibition at Antwerp in 1852, and is not above mediocrity. M. Alfred Stevens contributes two good paintings to the exhibition, "The Siesta" and "The Music Lesson," both coloured with remarkable richness. But in subjects of this kind no Belgian painter of the present day has succeeded better than M. Adolphe Dillens, who treats rural life in particular with great felicity and spirit. In the present exhibition he has four pictures, of which the two best are "The Toll," in which a young peasant is about to kiss the blooming cheek of a buxom Dutch girl whom he has overtaken upon a narrow wooden bridge; and "The Dike of Westcappel," one of those landscapes peculiar to the level scenery of Holland, with the whole of a plump and joyous-looking family out for a ride in a heavy Zealand cart, drawn by horses as robust and well-fed as the holiday folks themselves. Both pictures are drawn with an easy and graceful touch, and coloured with harmony and brilliancy. M. Génisson has some interiors of churches, painted with his usual felicity in treating such subjects; but the gem of the exhibition, as regards architectural pictures, is "The House of Charity at Malines," by M. Stroobant. The perspective and chiaroscuro of this picture merit the highest praise.

While the modern artists of Belgium have, until recently, followed the romantic school of France, founded by the celebrated David, those of Holland, on the contrary, have chosen the path trodden so worthily by their ancestors of the seventeenth century, and followed it out with considerable success. They number among them artists distinguished by the fidelity to nature which characterised the old Dutch painters, and who have obtained a high reputation, particularly in the branches of landscape and *genre* painting.

The Dutch artists are less numerously represented in the Brussels Exhibition than those of France and Germany, but among their productions are some of remarkable beauty. M. Van Hove exhibits two pictures, replete with the poesy which distinguishes the works of this artist, and which constitutes their chief merit. There are many pictures of still life; but, however great the amount of talent displayed in such productions, they must always be regarded as occupying the lowest grade among the emanations of the painter's genius. Groups of flowers and fruit, such as Huysum painted, charm us by their fidelity to nature, of which they are the most beautiful forms, and by the brilliancy and richness of the colours; but a cauliflower and a bunch of carrots, or a cut ham and a loaf of bread, however truthfully they may be represented, excite none

of the finer feelings which it is the mission of the painter, equally with the poet, to evoke. Pictures of this class are as much below the drunken boors and card-players of Brauwer and Ostade as the latter are inferior to the grand compositions of Raffaelle and Michael Angelo.

The French school has undergone no change since the first revolution. The pupils and followers of David have successfully entered the regions of history, of poetry, and of dramatic romance; they have imbibed his enthusiasm for the epic style of composition, and have produced, and are still producing, as the present exhibition bears witness, works of dignity and sentiment. Foremost among the productions of French artists, we must notice "The Marriage of Henry IV," by M. Isabey, a picture spirited in execution, and finely coloured; and two pictures of more than ordinary merit by M. Compte—"Henry III. in his Menagerie," and "The Arrest of the Cardinal of Guise." Inferior to these in some respects, but not lightly to be passed over, is "The Battle of Moscow," by M. Bellange, a subject which possesses a peculiar interest for Frenchmen now that their countrymen are once more engaged in war with the soldiers of the Czar, and the disasters of 1812 have been avenged on the Alma.

Like those of Holland, the French artists contribute a great number of *genre* pictures, but few of them are of the first order. M. Lepoitevin, in his "Spring," though he has not produced a first-class picture, has done more to sustain his reputation than M. Justin Auvrié, whose "Street in Amsterdam" would do equally well for a street in Venice. Among the works most deserving of praise we may enumerate a very good one, but badly placed, by M. Jongkind; a very finely-touched composition by M. Vetter, called "A quarter of an hour with Rabelais;" "Absence," a charming picture by M. Roux; a very meritorious composition by M. Coulon, called "The New Lord of the Manor;" and two delightful little pictures by M. Delfosse, which have elicited much admiration from amateurs. We must not forget the contributions of MM. Pico and Hammon, two artists who possess largely the pleasing qualities of *naïveté*, sentiment, and spirit, which compensate in a great measure for their deficiency in colour. M. Marchal, a young French artist, has made his *début* this season, and the picture which he exhibits, "Vandyck in the Studio of Rubens," fully merits the warm encomiums that have been pronounced upon it. The anecdote to which it has reference is as follows:—Rubens having left a picture unfinished one night, and gone out on the following morning, his pupils took the opportunity of sporting about the room; when one more unfortunate than the rest, in striking at one of his companions with a maulstick, threw down the picture, which, not being dry, received some damage. Vandyck, who was studying under Rubens at the time, being at work in the next room, was prevailed upon, as the best able to do so, to repair the mischief; and when Rubens came next morning to his work, and contemplated the picture from a distance, as is usual with painters, he observed that he liked it much better than he did before.

German art does not make a very brilliant figure in the exhibition. Karl Hübner, of Düsseldorf, has sent two pictures, viz. "The Surprise" (a mother discovering her daughters *tête-à-tête* with their lovers) and "A Conflagration;" in both the drawing is meritorious, but the colouring is weak and inharmonious. The best productions of German artists are two pictures by M. Peterkoven, of Vienna; the subjects are, "A Bivouac," and an "Arrest of a Deserter," and both in composition, vigour of drawing, and harmony of colour, they evince a considerable share of genius and an admirable taste.

CORNELIUS HUYSMANS.

With the exception of the beautiful country around Liege, and the hilly district of Namur, Belgium presents an unbroken and monotonous level, little calculated to awaken a love of the picturesque in nature, or to afford the artist opportunities for the exercise of his talent in landscape delineation. In the environs of Antwerp, of Vilvorde, or of Malines, he may find quiet rural spots, which derive interest from a rustic bridge or an old-fashioned farmhouse, rendered picturesque by the knotted trunks of trees, bending over

a pool of stagnant water; but he will find it difficult to obtain grand effects, and scenery which inspires the poetry of art. How can he convey to others, without having himself received it, the impression of dark woods, broken and piled-up rocks, and gloomy ravines? Yet, notwithstanding the difficulty of all this, it has been achieved by a painter of the Flemish school, in the midst of a level country; this painter was Cornelius Huysmans.

When we are lost in the gloom of a thick forest, and after follow